

Movie Makers

May-June 2004

Volume 14 No. 3

The American Motion Picture Society

Sponsors of the oldest continuing Film/video Festival in the world.

www.ampsvideo.com

The title says it all. AMPS has a new website with its own domain name. So check it out! Designed by Peter Jamieson, the web site is fully functional. You may recall that in AMPS President Ned Cordery's plan, objective number one was the establishment of a new website. The reason for establishing a new web site is as follows:

Today an organization is usually first contacted via its website and there the visitor gets a first impression of the organization. The website is a source of information about the organization, what it has to offer, and a contact point.

- From The Plan for AMPS

The new site has many things to offer. First there is a description of the mission of AMPS. There is a contact page. There is a sample article page. And there are links pages that provide the web addresses for colleagues in productions and a short listing of festivals. Hopefully both of these will grow. And most important of all there is a downloadable entry form page for the upcoming festival. Hopefully this year's competition will see a rise in entries as a result of these efforts!

The AMPS festival winners from last year have not yet been posted. That will happen sometime in the future.

Ned has also received com-

ments on the site. The comments come from the former webmaster for the IAC in Britain, Dave Watterson. Dave indicates that there is lots of useful information located on the site and hopes a few pictures of the AMPS officers and perhaps even some still frames from videos can be included in the future.

AMPS now has a solid presence on the Internet. The site will continue to grow and have more added to it. Check out our spot on the web!

And be sure to send your comments to Ned (ned@ampsvideo.com) or Roger (roger@ampsvideo.com).

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Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker.

**Vol. 14 May-June 2004
No. 3**

MOVIE MAKERS is published bi-monthly on the 25th day of odd-numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

Membership price per year is \$10.00, Canada \$12.00, foreign addresses \$13.00, all payable in U.S. funds or equivalent. Articles may be copied when the source is given. Back copies are available at .80 cents post paid.

**George W. Cushman
Founder,
1909-1996**

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

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E-mail roger@ampsvideo.com

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NAB 2004

Matt Jenkins

The 2004 National Association of Broadcasters convention was billed as the largest electronic media show in the world. This year's convention honored two successful women in the communication industry. Referred to as the "reigning queen of daytime talk," Oprah Winfrey received the NAB distinguished service award. This award is given to broadcasters who have made "significant and lasting contributions to the broadcasting industry." Chair and chief executive officer of Hewlett Packard Carly Fiorinia provided the keynote address.

Perhaps this convention has become too large. While everything is located under one roof at the expanded Las Vegas Convention Center, one had to traverse vast distances between convention sessions and equipment vendors.

Every year when I come to NAB, I focus on looking for specific types of equipment. This year it was lighting. I need to replace aged lighting equipment. My first stop was Lowell Lighting and I will not discuss the reception I received there.

One of the most beneficial aspects of NAB was attending the SONY reception on Sunday night at Bally's. SONY is leading the way with some eye-opening stuff! SONY seems to have licked the format compatibility problem through something called MXF. Regardless of the format the video was captured

in, a new SONY VTR changes the video into a "file" in a MXF format. The MXF format is a file format that is becoming the accepted standard by many equipment manufacturers. So now a computer can connect with a VTR thinking it is communicating with another computer and transfer video as an MXF file much the same way e-mails are sent. It is new, exciting, and promises to solve many problems.

Apple announced a new product called "Motion." The industry buzz is that Motion is the "After Effects killer." I managed a glimpse of Motion at the Apple booth and I use the terms glimpse and booth loosely. The Apple spread was easily the size of a football field and it was so jammed packed, I easily stood ten people back from the Motion demonstration. I saw a video of The San Francisco Bridge and the demonstrator was manipulating the title, with each letter having its own movement and moving the title around the screen creating and over all GFX movement. I look forward to seeing more of Motion.

I was looking forward to meeting with AMPS President Ned Cordery. While I had never met Ned in person before, I feel as though he is an old friend as a result of our continuous emailing back and forth. We met at the Grand Concourse at the Convention Center and headed over to the Hilton Hotel for a lively lunch. Ned is a fascinating person. He shoots exclusively in the PAL standard and is preparing to shoot a new documentary. After becoming acquainted we talked AMPS! One idea we

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AMPS PRESIDENT RESPONDS

The following was written by Ned Cordery, AMPS President in response to the Letter to the Editor that appeared in the March April, 2004 issue of Movie Makers

Ron Doerring, thanks for your letter which confirms that enthusiasm is not dulled by a drop in the temperature and thanks for the background information about our history, it's important to understand our origins. Your letter raises important points and I hope that it will serve to open a constructive discussion. As Matt pointed out in his Editorial our plan is not set in stone and will be modified in the light of experience.

First however, I must disagree with your suggestion that present day youth are not interested in film festivals and competition. Let me share with you my personal experience. I live in a small town (population 50,000) in SW Utah, a town that supports an annual film festival, the Eclipse Festival, which is over-subscribed every year and most of the selected films are made by young people. The Festival organizers set up a one day "guerilla shoot out" and invited entries, we

were given our subject at 10:00 am and had to return with a completed film, edited in camera by 5:00 pm. Twenty teams entered and only two of the teams, my co-worker and I were one, were over 30, in our case over by a substantial margin. The quality of the productions was amazingly good; they would have placed in many festivals. The evening viewing was hugely entertaining and we met a group of movie making enthusiasts in circumstances where age was not an issue or even a subject for comment. The problem for AMPS and related organizations is letting this active group of film makers know we are here and that we have something to offer them.

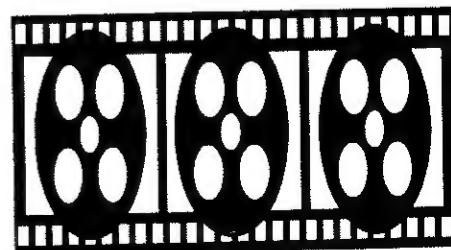
It is not our intention to eliminate the "home movie buffs" from our Society or Festival but unfortunately the evidence is that they have all ready left us and whilst I must agree that great movie makers are born many of us can become better movie makers by collaborative hard work. The technology of movie making has never been more accessible than it is today, for example, for an amateur to make a freeze frame in 8 mm film was almost impossible yet the simplest NLE will make a freeze frame wherever we like; we had to make dissolves in camera so the two scenes had to be shot immediately next to each other, our NLE will dissolve between any two scenes we select and

the length of the dissolve changed at will. The reason I make these points is that greater emphasis can be placed on creativity without the technology getting in the way and here the non-commercial movie maker has a real advantage, let me quote a comment by Stan Brakhage a well known underground film maker:

"The so called professional's worst handicap is that their knowledge sets into them and concretizes all their thought, thus blocking them from creative adventure"

Movie making can be many things, the collaborative efforts of a group making a narrative film, the special relationship of the documentarians and their subjects, the video artist with a living dream, the social comment of the infuriated, the solitary work of the animator, all life is here and we are free to tell our stories, share our art and comment as we please unfettered by commercial considerations. This is freedom!

Thanks Ron and keep us on our toes with your ideas and suggestions.



A Letter to the President

Dear Ned,
I read your recent remarks in the AMPS Newsletter with interest, and I applaud your efforts to attract new members and make the competition more vital. However, in spite of your improvements I still can't enter your annual competition simply because my entry is too long—it runs about 40 minutes and entries in your competition can't exceed 15 minutes. I imagine there may be other potential entrants who have the same problem.

I recognize that the difficulty of allowing longer entries is that it could greatly expand the length of time it takes to judge the entries. But I think there is an equitable way of dealing with this problem. Recently I talked to a friend who had served on a panel that judged a category of the regional Emmy Awards, which are given to TV stations in local markets. The local Emmy Awards recommend that at least half of the running time of each entry be viewed. In the case of longer entries, this can be achieved by viewing portions of the beginning, middle and end. A screening may be terminated before the halfway point if the jury votes unanimously to do so by a silent show of hands.

From her experience judging many Emmy Awards categories,

she said that judges can usually get a pretty good idea of the overall creativity and production values fairly early in the program. If the entry looks like it is the potential to win an award, the jury watches more, and if it doesn't look like it has that potential then the jury can watch less. You might poll your members to see if this system—or something like it—could open the competition to longer entries but still keep the judging process to a reasonable time frame.

Thanks for listening,

Dave Cockley
Cleveland, Ohio

BEAT THE DRUM SLOWLY

By Stan Whitsett

On April 5th, we lost Howard Lindenmeyer, FPSA. A personal friend for more than a quarter century, Howard has been a significant figure on the movie-making scene even longer.

He has been an active member of PSA (Photographic Society of America) since 1974. He received a fellowship from that organization for services rendered over the years, including presentations at annual conventions, articles written for the PSA journal, and in the years of 1983 and 1984 he served as editor of "THE CINE REPORTER", a newsletter published by the motion picture division of PSA.

He was also a member of the American Motion Picture Society, AMPS, since its inception, as well as a member of AMMA, the Amateur Movie Makers Association, where he received the

level of Master Film Maker.

Of all his many social connections, the Los Angeles Cinema Club was his true love. A member of LACC for 34 years, his dedication and enthusiasm has been instrumental in keeping the club a viable entity in the era of shrinking memberships, that saw most of the movie clubs in So. California go out of existence.



Contemplating his life as I write this, I can visualize him, ensconced on his new special star, setting up the tripod to picture things as he sees them, preparing for some celestial film festival

Howard, we're really going to miss you!

(Continued from page 2)

floated is adding a box to the newsletter with e-mail addresses of members to contact with technical questions. We also discussed increasing networking opportunities among AMPS members. I hope to visit with Ned in person again.

A Bright Future.

Ned Cordery

I am sure that one day the story of amateur film makers and the amateur film movement will be the subject of scholarly research and PhD dissertations but for those of us involved in the here and now of making movies for fun we are living in interesting times.

Let's take a few minute to look at how we got here.

Amateur film making can be traced back to the beginning of film making but really came into its own with the introduction of 16 mm cameras, safety film and projectors in 1923 by a co-operation between Eastman Kodak, Bell & Howell and Victor. The objective was to curtail the use of split 35 mm nitrate stock which was highly inflammable and was being used as a 17.5 mm "amateur" format.

The new 16mm format was a wealthy person's indulgence and was used for family records and holiday adventures for recording events and activities. Reversal film stock was used so that the camera film could be directly projected on return from processing, sound was provided by a live commentary or by playing records.

Sixteen mm film was only moderately successful with its target audience but took off in a different direction when sound projectors became available and reduction prints from 35 mm originals were available. For the classroom and the film society this was the answer to their needs and the success fed back into the film production process with the growth of 16 mm production.

What had started out as an amateur medium became a professional standard and to this day 16 mm and Super 16 mm film are widely used for TV programming and blowing up to 35 mm for theatrical release. There is a wide range of film stocks, cameras, lenses and post production equipment available. The beauty of 16 mm film making is that an ancient Bolex with those lovely Switar lenses can use the latest film emulsions and deliver ravishing pictures, but at considerable expense that puts 16 mm film making beyond the reach of most non-commercial movie makers.

All this came later and if we go back to the early 1930s Kodak recognized that the market for the 16 mm system was smaller than they expected so to popularize family filming they introduced the double run 8 mm format, known as Regular 8 or Standard 8. This comprised a spool of 25 feet of double per-

forated 16 mm film with a mask in the camera film gate so that one half of the film was exposed and then the roll reversed and the other half exposed. At processing this was slit into a single perforated strand and spliced to deliver 50 feet of projectable film. In combination with Kodachrome color reversal film the system enjoyed considerable success and home movie making found a market.

The problems with Regular 8 were, having to turn the film over at the midpoint with the possibility of unspooling and the large size of the perforations that used up much of the emulsion. Sound projector/recorders became available using magnetic stripe applied to the film after processing but the format was declining in popularity so Kodak introduced Super 8. The film was still 8 mm wide but loaded into a light tight cartridge, co-axial cartridge with a single strand of 50 feet of film; the perforations were much smaller so increasing the emulsion area for image. For those of us who worked in the 8 mm formats editing was difficult as we usually worked with the camera original with all the risks that brought of emulsion scratching and perforation damage. The film was spliced and then projected with sound recorded to the magnetic stripe with the addition of a new set of risks to our precious film.

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Then sent off to a Festival with yet another set of risks. Surprisingly most films survived but some were lost and many scratched or damaged. Sound was a constant problem; there were tape synchronization systems for use at both recording and playback, paste stripe and laminate stripe, pre-stripped silent film, eventually a sound cartridge for use in single system sound cameras and balance stripe so that stereo recordings could be made.

Many fine films were made in the 8 mm formats but overcoming the technical difficulties required high skill levels and many people who had something to say and wanted to make films were discouraged by the technical demands. Many amateurs were attracted to the hobby by the technical challenges and concentrated on developing methods and equipment to overcome the problems associated with narrow gauge film. Some of the early sound synchronization systems were like something that had escaped from a Rube Goldberg design house and could only be effectively operated by their constructors. For those of us who worked in Britain one man, Harry Garlick, was synonymous with beautifully engineered solutions to the limitations, his tape synch sound system worked and he designed and supplied a device so that Super 8 film could be rewound for an in-

camera dissolve, something claimed to be impossible.

I haven't talked about 9.5 mm or single 8 because they are variations on the same theme but both formats enjoyed a limited degree of success.

Then video arrived for the amateur, first those clunky two part systems using full sized VHS cassettes that could be played in the family VHS player but with miserable picture quality and the risk of having to view "my vacation" in its entirety. Unedit-able, awful and followed by full sized VHS camcorders, VHSC and Video8 which were all variations on the same low resolution, almost impossible to edit, theme. Then came SVHS and Hi8, decent picture quality, good sound and the chance to edit with two or three machines and a controller, things were looking up again.

But lurking just below the horizon was a conjunction of three technologies that would change everything.

Digital video aimed at the consumer market with a standard agreed across a wide association of manufacturers, affordable home computers with fast developing capabilities, huge data information storage potential and a growing software industry and finally a link to join the digital video to the computer, Firewire, iLink or IEEE1394, whichever you prefer.

There was a defining moment when all this fell into place; it was the introduction of the Sony VX1000 miniDV camera. I bought one of the first available in the UK along with half the suppliers stock of tapes, 5 one hour tapes, he refused to sell me his entire stock and it was three months before I could buy two more batteries. But, oh those images and oh that sound, I had images and sound that inter-cut with Betacam SP and you couldn't tell the difference. Then I bought a DV specific non-linear editing system for the Mac, editDV and for a total cost less than that of one professional edit machine I had a complete system with more power than my entire studio and all this was aimed at the amateur. Since that defining moment there have been many refinements but that original camera and that original NLE will still shoot and edit at levels far beyond that ever achieved with any of the old 8mm or 16 mm film or analog video systems available to the amateur. I often wonder if Sony realized what they were doing when they introduced the VX1000 because within days of its launch professionals were buying up all the cameras and miniDV supplies.

What had happened was that the technical gulf between the amateur and professional movie maker in the areas of image/sound quality and

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particularly post production capability had vanished and at prices many amateurs could afford.

This is where we are today and why we are faced with a new set of problems and opportunities.

In this new world of movie making the first problem we face is defining what we mean by a professional and what we mean by an amateur. In truth, this has never been easy but it is now almost impossible.

For example many long-time amateur movie makers have followed the route from 8mm film to analog to digital video and along the way learnt many skills and now with a substantial investment in equipment decide that some additional income will be useful. Wedding videos seems to be a popular entry to an income generating activity with the prices ranging from \$500 to \$3,000 and up. With an annual income potential measured in thousands even at the low end surely these are professionals by any standard?

Then there are special interest video makers who shoot, edit, duplicate and sell to a specialized market via a web site or on e-bay, there is the expert who is making training and information programs as a means of expanding knowledge in the workplace, the educator who teaches movie production whether part or full time, the supplier of special equipment.

I believe all these people are professional movie makers being rewarded for their special skills and earning an income from their endeavors. I have heard the argument that if you do not earn the major part of your income from movie making then you are an amateur - but how do we check this? Do we have everyone submit a copy of their tax return for review? Make them sign a declaration that their main income is earned from arms dealing and that film making is just a side line? And if I am a client how do I feel if the seeming professional I have just hired is in fact, by definition, an amateur?

There is another aspect to this revolution that is often overlooked. This new breed of professional videographers carry out the entire production process single handed, from concept, through shooting to editing, duplication and distribution. A much broader range of skills then the traditional film of TV production person was ever required to have.

My view is that we all enjoy the common status of movie makers whether we derive income from the activity or not and that the world should be divided not on the basis of the people but on the basis of the films they make. I define two classes of movies, those made for commercial reward and those made for fun, for pleasure, to make a social statement or for artistic expression with no intention of commercial reward.

The latter class, the non-

commercial movies are those that offer great potential pleasure to the makers. I have heard the comment "so what happens if Steven Spielberg and a few friend get together and make a movie for our festival, what chance of success do we have?"

There are two answers to that, the first is that given the vagaries of judging Mr. Spielberg will probably fail miserably anyway and the second and perhaps more important answer is to quote from a well known independent movie maker, Stan Brakhage:

"The so called professional's worst handicap is that their knowledge sets into them and concretizes all their thought, thus blocking them from creative adventure"

To me this underlines the freedom of non-commercial film makers, we are free to let our creative dreams soar, to make statements about life and to create movie art. To use camera angles the pros are terrified of; tell stories for an audience of a handful of people, to document the rare and unobserved, to share with the stories of ordinary people who are often extraordinary, to weave tales that look deep into the human condition and all without the need or expectation of financial reward or commercial success. We seek an audience and it is through the Festivals for non-commercial movies, such as ours, that we find our audience and advance our art.

Contest entry forms

As you will note, we have included copies of the entry forms for the contests that are included in the program at the Victoria B.C. festival in September.

You will also be pleased to learn that all of these forms can be downloaded from the AMPS web site, www.ampsvideo.com

We encourage you to check the web site for new articles and information from around the world.

Please let us know if there are items of interest that you feel would be in importance to other members.

APPLICATION FOR MEMBERSHIP AMERICAN MOTION PICTURE SOCIETY

I Would like to Join the Society:

Dues USA: (includes - Movie Maker)	\$ 10.00
Dues Canada: (includes. - Movie Maker)	\$ 12.00
Dues-Foreign: (includes - Movie Maker)	\$13.00

Enclosed _____

NAME: _____

ADDRESS: _____

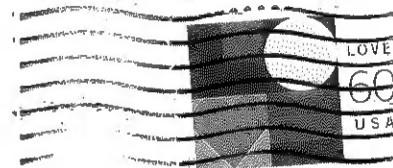
CITY, STATE, ZIP: _____

E-MAIL ADDRESS: _____

Mail to: AMPS, 30 Kanan Rd., Oak Park, CA 91377-1105

From:

American Motion Picture Society
30 Kanan Road
Oak Park, California
91377-1105



Dr. Matt Jenkins-Comm. Dept 06/01/04
2800 W. Gore Cameron University
Lawton OK 73515



**Entries must
be received
by
August 31st
2004**

American Motion Picture Society
Invites entries for
The American International Film & Video Festival
2004
75th Consecutive Year

Please print clearly & complete a separate form for each entry.

Name _____

Address _____

State/Prov _____ Zip/Post Code _____

Country _____

E-mail address _____
(for confirmation of receipt only)

Title _____

General ☐ Student ☐ Running time _____
(maximum 15 mins.)

Genre: Documentary ☐ Story ☐ Nature ☐

Experimental ☐

Format: VHS ☐ SVHS ☐ Hi8 ☐ miniDV ☐

DVCAM ☐ DVD ☐

ALL ENTRIES MUST BE NTSC

I have read the Definitions and Rules of the Festival and confirm that my entry conforms to these. I confirm that all applicable copyright clearances have been completed and I have documentary confirmation of this. I affirm that all the information submitted is true and correct.

Signed _____ Date _____

Entry Fees

First entry (members)	US\$ 10.00
First entry (non-members)	US\$ 15.00
Additional entries (members)	US\$ 4.00 each
Additional entries (non-members)	US\$ 8.00 each
Return postage	US\$ 4.00 each
New membership (USA)	US\$ 10.00
New membership (Canada)	US\$ 12.00
New Membership (International)	US\$ 25.00

(this is optional, new members will qualify for the members rates immediately)

TOTAL ENCLOSED \$ _____

Payment must be made in US funds. Checks, bank drafts, money orders must be cashable at US banks. Please make payable to American Motion Picture Society

The optional membership fee is for one year and includes "Movie Makers" our bi-monthly newsletter.

Entries without return postage will be placed in the AMPS library.

Mail your entry to:

Goslands Studio
PO Box 820381, Veyo, UT 84782 USA
(Entries must be received by August 31st 2004)
Please enclose this form, your entry, fees & label with your address if you want your entry returned

Awards

General 1st, 2nd and 3rd and Best entry by an AMPS member (minimum 2 years)
Student 1st, 2nd and 3rd and Best entry by an AMPS member (minimum 2 years)

Best editing, Best story, Best experimental, Best nature, Best AMPS novice, Best foreign entry.

Certificates of Merit will be awarded at the Judges discretion.

Mail your entry to: Goslands Studio, PO Box 820381, Veyo, UT 84782 USA

Entries must be received by August 31st 2004

AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL

Please read these Definitions and Rules carefully before sending your entry.

General entrants

Productions made solely for fun and pleasure, for artistic expression or to make a statement about society with no profit motive in mind, have not been subject of any sales or rental agreement prior to entry in the Festival nor expect to be after the Festival and have not been made as a part of a college course. No person working on any aspect of the production may be paid or rewarded for their services nor may the production be sponsored by any commercial organization. Entries may be made by individuals or more than one person, such as a club or group, provided the financial conditions set out are met. This Festival is for non-commercial productions only and we ask that the makers respect this requirement

Student entrants

Productions made by a student or group of students in full or part time education as a part of their course work. The production must not have been subject of any sales or rental agreement prior to entry in the Festival nor expect to be after the Festival. No person working on any part of the production may be paid or rewarded for their services. This Festival is for non-commercial productions only and we ask that the makers respect this requirement.

Rules

1. The Festival is open to all motion picture makers throughout the world
2. The language of the Festival is English and dialog or narration must be in English or with English subtitles provided by the producer.
3. Entries must have been made within the past three years. Previous entries may not be re-entered.
4. Entries must be on one of the video formats listed. Entries originated on film are welcome but must be submitted on one of the video formats listed.
5. Entries may be on any subject with a maximum running time of 15 minutes including titles and credits.
6. Trailers indicating previous awards must be removed.
7. The producer must secure all copyright clearances where applicable and sign the copyright release.
8. The use of purchased stock footage is not permitted.
9. The use of buy-out and copyright free music is permitted but must be acknowledged in the credits unless the copyright agreement precludes this.
10. Only one entry per video tape or disk.
11. Use a separate form for each entry. This form may be duplicated.
12. This form must be enclosed with each entry.
13. The judge's decisions are final and binding on the entrants and the organizers.

Entry Information

1. Receipt of entries will be acknowledged by e-mail only.
2. While extreme care will be given to all entries neither the Festival nor its sponsors or organizers can be held responsible for damage or loss.
3. A list of the winning entries and their makers will be published in Movie Makers and on the AMPS website.
4. The judge's report sheets will be mailed to all entrants.
5. All entries will be returned as soon as possible where the producer has requested return and enclosed funds for return postage. If return postage is not included the entry will be held in the Society's library.
6. Foreign entries should be sent by Air Parcel Post or Air Small Package. Please check your local postal regulations for shipping and the return of your production and let us know if any special regulations apply.

TEN BEST OF THE WEST

Contest Entry Form for 2004

(Use a separate entry form for each film/video submitted)

Sponsored by the **Victoria Video Club**

Final date for entry August 1, 2004

I hereby submit the following film/video for consideration in the *TEN BEST OF THE WEST* Contest for 2004

Title of Film or Video _____

SPECIAL INSTRUCTIONS (Specify and check all that apply)

Video Format: () VHS () SVHS () Mini DV NTSC @ SP Speed only

Sound track: () Normal (mono, linear) () hifi (Stereo)

My submission of the above film/video acknowledges my acceptance of all Contest Rules, especially 7 & 8.

Date _____

Entry Fee (First entry) US \$ 10.00

(Second entry) 5.00

Signature of entrant _____

Return postage (\$5.00) US \$ _____

Clearly printed name of entrant _____

For Canadian entries

(First entry) CAD \$12.00

(Second entry) CAD 6.00 Total

Street address _____

Amount enclosed US/CAD \$ _____

City _____ State/Prov _____ ZIP _____

For *TEN BEST* Committee use only

e-mail _____

Entry returned by _____

Date _____

Make all checks payable to "Victoria Video Club"

ALL US ENTRY FEES IN US DOLLARS

FINAL DATE FOR RECEIPT OF ENTRIES IS August 1, 2004

THE TEN BEST WINNERS AND HONORABLE MENTION MOVIES WILL BE SHOWN AT THE

AMMA, AMPS, TBW FESTIVAL, Victoria B.C., Canada

September 23-26, 2004

Questions regarding entries may be directed to David Fuller (see address label herewith or e-mail davidfuller@shaw.ca
Or (250)751-0142

Shipping label

CONTENTS: Videotape

From

Return label

CONTENTS: VIDEOTAPE

From: David Fuller

5328 Arbour Lane

Nanaimo B.C. Canada, V9T 6E5

TO:

To: David Fuller
5328 Arbour Lane
Nanaimo B.C.
Canada, V9T 6E5

TEN BEST OF THE WEST

49TH Annual Film/Video Competition

Convention in Victoria, British Columbia supported by the Victoria Video Club

Competition Rules 2004

1. The Contest is open to any amateur producer whose legal home address is in any of the following States or Provinces Alaska, Arizona, Arkansas, California, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, No. Dakota, Oklahoma, Oregon, So. Dakota, Texas, Utah, Washington, Wyoming, British Columbia, Alberta, Saskatchewan or Manitoba.

2. The Contest is held in Victoria, British Columbia between September 23-26, 2004

3. All videos must be in the hands of the Contest Chairman on or before August 1, 2004

4. Films entered into the contest shall not be held for more than 45 days and after closing date for entries without the permission of the owner of the film.

5. The *Victoria Video Club* will present a Certificate of Merit to each contestant whose film is selected as being among the Ten Best. An award will also be given for the most humorous entry, whether or not it places in the Ten Best. Honorable Mention Certificates may be given for films judged excellent but not one of the Ten Best. All contestants will be given the judges comments and a complete list of all entries with the names of their producers.

6. Entries may be copied with permission of owners, as agreed to on their entry forms.

7. All Films entered shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Films made during a course of study in film or video production in a college or university leading to a degree are not eligible.

8. The producer must not receive payment, nor make payment to others for work on the production. Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the contest, it is found that the producer's statements are erroneous in regard to amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall are to be published, and all associations or clubs are to be notified.

9. The Victoria Club will inquire of each entrant, on the entry form, if the requirements of Rules 7 & 8 have been met.

10. Films by groups of amateur film/video club members may be entered in the Contest, providing all individuals connected with the film's production come under the status described in Rules 7 & 8.

11. Neither the *Victoria Club* nor the judges who this club selects shall discriminate in any way on the acceptability of video format, nor of classifications such as travel, documentary, scenario, special effects, or animation.. Video formats are limited to VHS, S-VHS, Mini DV, recorded in the NTSC system in Standard Play (SP) speed. *Each entry must be recorded on a separate video cassette.*

12. All entries shall have titles and credits.

13. Videos that have previously placed in a Ten Best competition or received Honorable Mention cannot be reentered.

14. No producer may enter more than two entries.

15. The *Victoria Video Club* shall immediately acknowledge to the contestant, by card, letter or e-mail, the receipt and arrival condition of the entry.

16. The entrant shall enclose entry fees according to the schedule on the entry form, payable to *Victoria Video Club*. The entrant shall include with entry fees, sufficient funds for return postage if he or she wishes the Victoria Club to return entries. Keep in mind, postage fees are usually higher than the cost of the video tape!

17. Films are limited to a maximum of viewing time of 15 minutes.

JUDGING

A. The judges shall be asked to select what they consider to be the ten best films submitted and those eligible for any special award.

B. The Victoria Video Club shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.

C. The Ten Best films are not ranked in any order. All films shall be rated equally.

D. In all cases, the decision of the judges is final.

E. The names of the judges shall be published at the time the awards are made known.

F. Although all reasonable care will be exercised in the use and handling of entries, neither the TEN BEST OF THE WEST Contest Committee nor the Victoria Video Club will be responsible for the loss of or damage to the video tape

I hereby do ___ do not ___ consent to copying my entry to videotape by Ten Best of the West for the purpose of exhibition at the Convention in Victoria in 2004. NOTE: The compilation will be digitally transferred for optimum video and audio quality. Initial _____

FINAL DAY FOR RECEIPT OF ENTRIES IS August 1, 2004—Use a separate entry form for each film

Annual Festival of Non Commercial Videomakers

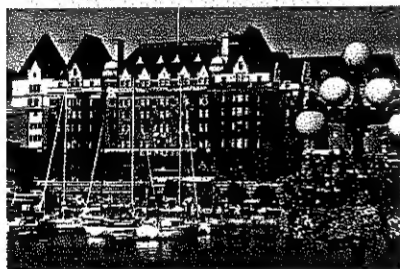
Ten Best of the West

All reservations must be received by September 8, 2004

2004
Festival of AMPS, AMMA and Ten Best of the West
September 23-26, 2004
Victoria B.C.

Imagine a beautiful harbor, some of the most picturesque scenery in North America, friendly people, an exchange rate for US citizens that is terrific, and a video convention that is superb. Now, picture the Harbour Towers Hotel located a block from the harbor, within walking distance from most of the highlights of Victoria, including the Parliament House, the Empress Hotel and scores of other attractions and you now have an idea of what awaits you at the next combined festival of *AMMA, AMPS and Ten Best of the West*.

No visit to Victoria would be complete without a short trip to the Butchart Gardens, one of the most spectacular gardens in the world! Or travel up the coast of Vancouver Island to see frolicking whales, birds, and magnificent scenery.



Perhaps an afternoon tea at the historic Empress Hotel will attract you.

The preliminary schedule of events includes viewing the winning video productions from the host sponsors, plus presentations by the following:

Chet Davis, MSUS, *"Audio applications in video production"*

Wally Shaw, *"How dinosaurs made movies B.C."*

Ned Cordery, AMPS President, *"Amateur vs Independent"*

David Cooperstone, *"Professional Home Movies, How to incorporate professional gear and techniques into home movies"*

The festival will be held in Victoria BC, Canada between September 23-26, 2004 with great videos, speakers to enlighten us and camaraderie among the greatest people on earth.

A Registration form is included on the reverse side of this notice.

Be sure to reserve the date, plan to join us and oh yes, bring your friends!

**2004 INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
AMATEUR MOVIE MAKERS ASSOCIATION
Convention in Victoria, British Columbia, September 23rd to 26th, 2004**

Use separate form for each movie entered. This form may be copied

Name of Entrant (Individual or Group/Club, to be used on award) _____
Street Address _____
City _____ State/Province _____ Postal Code _____ Country _____
Phone Number _____ e-mail _____

Production Title _____

Running time (Maximum 20 minutes including titles) _____ minutes _____ seconds

Completion Date (Must be after October 1, 1999) _____

Format must be one of the following (NTSC only). Please circle one: DVD, VHS, SVHS

Video sound must be one of the following. Please circle one (not two): Normal (linear) Hi-Fi Silent

Type of Movie. Please circle all that apply: Story Comedy Tragedy Mystery Illustrated song or poem Drama Travel

Documentary Instructional Nature Animation Experimental Event Movie Family Other _____

I do _____ do not _____ consent to copying my entry to videotape by AMMA for distribution to members _____ and others _____

I do _____ do not _____ want to receive judges' comments on my entry

Entry fees must be in United States funds made out to AMMA

AMMA member first entry	\$10. _____	Send entry(ies), payment(s) and entry form(s) in the same package
Additional member entries (each)	\$ 5. _____	TO ARRIVE BETWEEN JUNE 1 st and AUGUST 20, 2004.
*Nonmember first entry	\$20. _____	Entries arriving after August 20 th will not be accepted.
Additional nonmember entries (each)	\$10. _____	SEND TO: BILL LEEDER
Return postage (up to 3 videos)	\$ 5. _____	2615 W. 97th Street
TOTAL	\$ _____	Evergreen Park, IL 60805-2731

(Tel: 708-425-0957 or e-mail: leeder80@juno.com)

Please indicate disposition of your entry after the Festival:

Return to me, postage is enclosed _____, I will pick up at Convention _____, Do not return _____.

I have read the AMMA 2003 contest rules on the other side and agree to be bound by them. I understand that noncompliance with any of the rules may result in disqualification.

Date _____ Signature _____

*I wish to become an AMMA "Instant Member" and have enclosed a second check, made out to AMMA, for \$25.00 to cover dues from this date to August 31, 2005 (\$35.00 to include a second member in the same household). I understand that this "Instant Membership" allows me to pay reduced "AMMA member" category Festival entry fees, puts me on the AMMA Magazine mailing list and gives me all the rights of AMMA membership except eligibility for the Oscar Horovitz Memorial Award in 2004.

Date _____ Signature _____

**INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL
AMATEUR MOVIE MAKERS ASSOCIATION (AMMA, formerly SAVAC)
RULES – 2004**

1. The contest is open to all amateur movie makers everywhere who create non-commercial motion pictures as defined below.
2. Each entry must be a non-commercial motion picture made for pleasure and/or creative satisfaction by a club or individual producer who had no financial or commercial objective for making the movie; that has not been the basis for any commercial agreement; has not been subsidized, sponsored, or granted finances by any private, public, government, or charitable organization(s); was not made as a "showcase" to advance a professional career; and was not made as part of a degree program during a course in motion picture production at a college or university.
 - 3.1 Best Motion Picture Awards, the number to be decided by the judges, will be given to those movies judged worthy.
 - 3.2 The Oscar H. Horovitz Memorial Award will be presented to the best motion picture by an AMMA member of at least one year's membership.
 - 3.3 Honorable Mention Certificates may be given to those movies which the judges consider excellent but not "best".
 - 3.4 The judges, at their discretion, may award special prizes for separate aspects of movie making.
 - 3.5 Any entry may win more than one award.
 - 3.6 The name which appears as entrant on the entry form will appear on any awards.
- 4.1 Entries must have been completed after October 1, 1999.
- 4.2 Video entries may be in DVD, VHS, or S-VHS, NTSC only. Sound on tape may be in Standard (normal, linear, mono) track or Hi-Fi, but not both.
- 4.3 To protect your video material, provide a leader of at least 30 seconds of black, color bars or graphics.
- 4.4 Do not send original or edited master tapes.
- 4.5 Motion pictures which have previously won an AMMA or SAVAC contest award of any kind are ineligible to be entered. Motion pictures that failed to win in a first attempt may be entered again one time only.
- 4.6 Entries may not contain "Award" leaders.
- 4.7 Each entry must be on a separate cassette or disk with no other material and must have a separate entry form.
Copies of the form are acceptable.
- 4.8 Title, name and address must be on each tape or disk.
- 5.1 All entries must be available for exhibition at the annual AMMA convention in Victoria, British Columbia, September 23rd to 26th, 2004.
- 5.2 AMMA reserves the right to copy any or all entries for exhibition and/or educational purposes.
- 5.3 The producer is responsible for all necessary copyright clearances for material used in the entry.
- 6.1 Entries for the AMMA 2004 Contest will be accepted from June 1 to August 20, 2004. Entries arriving after August 20th will not be accepted.
- 6.2 An entrant may enter no more than three entries.
- 6.3 Entries should be mailed First Class, Priority Mail, or equivalent. Do not send entries by United Parcel Service, registered mail or any way that requires a signature. Receipt of entries will be acknowledged promptly.
- 6.4 Entries which are to be returned to the sender should be in packaging which can be reused or with return packaging enclosed with the entry.
- 6.5 AMMA will return entries only if the return postage fee has been paid.
- 6.6 AMMA will exercise reasonable care in the handling and use of all contest entries. Nevertheless, neither AMMA nor its agents will be responsible for loss or damage to entries.
- 7.1 All entries will be judged in the format submitted.
- 7.2 Entries will be judged by a panel of several judges. The panel's decisions will be final. There is no appeal.
- 7.3 Winning movies will be announced at the Convention. Winners will also be published in *The AMMA Monitor*.

(This form may be copied)